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# Scandinavian Studies

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## ETYMOLOGICAL AND SEMANTIC NOTES ON CERTAIN OLD NORSE WORDS

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### I. *Loggra* 'TO WAG THE TAIL'(?)

THIS verb is a *hapax legomenon* which occurs in the *Lokasenna* (44) where Loki is heaping insults upon Byggvir:

'Hvat's þat et litla, es ek þat *loggra* sék  
ok snapvíst snapir?'

Hollander's translation:<sup>1</sup>

"Who is that wee wight pray, who wags his tail,  
and sniffing snoops about?"

It has generally been assumed that the ON form *loggra* yielded the modern Danish form *logre* 'to wag the tail' and therefore that the ON verb *loggra* likewise means 'to wag the tail.' This interpretation cannot be considered conclusive since Falk-Torp have convincingly shown that the ON form *loggra* would have yielded a Danish form *lugre*, parallel to the type ON *hoggva* > Danish *hugge* (not \**hogge*).<sup>2</sup> In view of this formal discrepancy between ON *loggra* and Danish *logre* it is doubtful whether both verbs can have the same meaning.<sup>3</sup> This doubt is supported by the fact that if ON *loggra* means 'to wag the tail,' this sense is not

<sup>1</sup> *The Poetic Edda*. Translated with an Introduction and Explanatory Notes by Lee M. Hollander. University of Texas Press (1928), p. 115.

<sup>2</sup> Falk and Torp, *Norwegisches-Dänisches Etymologisches Wörterbuch*, I, p. 653.

<sup>3</sup> Cf. Gering's remarks, *Kommentar zu den Liedern der Edda*, I, p. 300.

in keeping with the scurrilous tone of the passage in which the word occurs in the *Lokasenna*.

In this passage Loki is evidently comparing Byggvir to a little dog ("þat et litla"), as is implied by the phrase "snapvíst snapir" (i.e., "one who is skilled in snapping"), and therefore there is no reason why the verb *logg-<sup>a</sup>* could not likewise express some characteristic activity of a dog. On the other hand, we must remember that Loki is comparing Byggvir to a dog in a thoroughly contemptuous sense (cf. "þat et litla") and dogs do not *wag their tails* to an enemy, but only to a friend. There is no friendship between Loki and the person whom he insults. We must therefore look for an etymology of the verb *logg-<sup>a</sup>* the sense of which expresses some vile, offensive characteristic of a dog in keeping with the scurrilous tone of the passage. This can be done if we assume that the stem syllable *logg-* of the verb *logg-<sup>a</sup>* is based upon the substantive *log-r* (<\**lag-uR*) 'water, fluid,' an *u*-stem reflected in OE-OS *lag-u* 'lake, water, fluid.' To this stem syllable *log-* was added the verbal iterative *r*-suffix (cf. *glila* > *glit-ra* 'glitter'), which caused the gemination of *g* > *gg*,<sup>4</sup> hence the denominative verb *logg-ra* 'to keep making *water*' (*míga*). This etymology satisfactorily explains the form *logg-ra* and at the same time yields a sense in keeping with one of the most offensive habits of the canine animal. Loki does not mince his words, but hurls them at his antagonist in the most insulting manner at his command: witness his obscene reference to *Njörðr* (34), in which the verb *míga* occurs:

Hymis meyjar hófðu þik at hlandtrogi  
ok þér i munn *mígu*.

A dog, however, performs this disgusting act (*míga*) repeatedly and habitually (cf. the iterative *r*-suffix in the form *logg-ra*).

## II. *Strönd*, THE NAME OF A RIVER

This name occurs in the catalog of river names in the *Grim-*

<sup>4</sup> Cf. Noreen, *Altisländische und Altnorwegische Grammatik*<sup>4</sup>, §279, Anm. 2. Here Noreen gives examples of the gemination of *k* > *kk* before *r*, e.g., *blak(h)-ra* 'to flutter.' Therefore there is no reason why the gemination of *g* > *gg* should not take place before *r*, as in \**log-ra* > *logg-ra*, especially since *g* and *r* are both resonants; cf. *g* > *gg* before *l*, as in *mog(g)lan* 'muttering.'

*nismól* (28, 5). No interpretation of this name has as yet been given.<sup>5</sup> The appellative *strönd* has the basic sense of 'edge, side' > 'strand, shore,' as applied to the *sea* (cf. English *sea-side*), 'bank' (Germ. *Ufer*) as applied to a *river*. Since *Strönd* was used as a name for a *river*, there evidently occurred a semantic shift from 'river-bank' to 'river,' as in the English word *river* < Old French *river*, *riviere* (Mod. French *rivière*). Old French *riviere* was derived from Vulgar Latin *rip-āria* with the stem syllable *rip-* of the substantive *rip-a* 'river-bank' plus the adjectival suffix *-āri-* 'belonging to,' so that *rip-āri-a* represented a substantivized adjective with an original sense of 'something that belonged to a river-bank,' which then passed over into the sense of the *water* to which the *river-bank* belonged; hence the *river* itself. This example furnishes a semantic analog to ON *strönd* 'bank of a river' > 'the river' itself. For this semantic shift from the concept of 'land' to 'water' compare the reverse semantic shift from 'water' to 'land': e.g., *\*ahwō* > Gothic *ahwa* 'water' > ON *á* 'river': *\*agwǫ* > ON *ey* 'land surrounded by water, island' (cf. OE *īeg-land*): OHG *ouwa* (< *\*awjō*) 'land lying in the water, meadow' (NHG *Aue*), etc. Since the total basic concept of these words consists of two indispensable component parts, 'land' plus 'water,' the shift of sense from 'land' to 'water,' or vice-versa, represents a type of synecdoche, a *pars pro toto* figure of speech which was characteristic of ON poetry (cf. *rönd* 'rim, edge' for *skjöldr* 'shield,' *kjöl* 'keel' for *skip* 'ship,' etc.). The ON river name *Strönd* 'River-bank' could then stand for *Á* 'River' as a *pars pro toto* figure of speech, for there could be no *river* without a *bank*. *Strönd* 'River' evidently then represents an *ókennt heiti*.

### III. *Fal-höfnir*, THE NAME OF A HORSE (GRIMNISMÖL, 30, 3)

This name occurs in the catalog of the names of horses upon which the *æsir* ride every day to the judgment seat at the tree *Yggdrasil*. The element *-höfnir* = 'the animal with hoofs' needs no explanation, but the sense of the first element *Fal-* is doubtful.

Holthausen connects the element *Fal-* with the adjective *föl* 'fallow, yellow, pale': "*Fal-höfnir* m. . . 'Fahlhufer' (poet.)

<sup>5</sup> Cf. Gering, *op. cit.*, p. 199.

zu alem. *falch*, lit. *pálša-s* 'fahl,' s. *fqlr*."<sup>6</sup> This hypothesis seems hardly justifiable in view of the fact that as the first element in compounds the adjectival *wa-/wō-*stems regularly preserve the *w*-umlaut of the radical vowel *\*a > q*: cf. *hqss* (<*\*haswaR*) 'grey' in the proper name *Hqs-kuldr* 'Grey-head.' We should therefore expect a form *Fql-hófnir*, if the name means the horse 'with yellow hoofs,' for there is no evidence that Alemannic *falch* is reflected in ON *Fal-*.

Gering (*op. cit.*, I, p. 201) connects the element *Fal-* with the root *fal* (<*\*falh*) as in the preterit singular form *fal* from the verb *fela* (<*\*felhan*) 'to conceal,' as is evident from his interpretation of the name as "bedeckte hufe habend (in folge starken haarwuchses)," i.e., "a horse whose hoofs are covered (concealed) because of a thick growth of hair."<sup>7</sup> I think Gering is right in postulating the element *Fal-* as derived from *\*falh* denoting the sense of 'to conceal, cover' rather than as reflecting the Alemannic adjective *falch* 'yellow.' On the other hand, the particularized sense of "concealed" as due to "a thick growth of hair" is not in harmony with the sense of beauty and splendor expressed in the names of the other steeds recorded in this catalog of horse names. For instance, in the same line (3) in which the name *Fal-hófnir* occurs, these steeds are called *Gtsl* ('The Splendid'), *Goll-toppr* ('Golden-topped'), and *Létt-feti* ('Light-footed').<sup>8</sup> The interpretation of the name *Fal-hófnir* as a horse "whose hoofs are covered (because of a thick growth of hair)" seems too prosaic to belong to this category of steeds upon which the gods rode. I think we can get a more poetic conception of this name *Fal-hófnir*, and thus bring it into harmony with the other horse names in this passage, if we connect the element *Fal-* with the substantive *fal-r*, a hollow cylinder into which the shaft of a spear was inserted (i.e., *concealed, covered*). There is a resemblance in form between the *leg* of a horse and the *shaft* of a spear; indeed, the

<sup>6</sup> Ferdinand Holthausen, *Vergleichendes und Etymologisches Wörterbuch des Altwestnordischen* (1948), p. 55a.

<sup>7</sup> Gering has here followed Finnur Jónsson's interpretation, *Lex. Poet.*<sup>2</sup>, p. 119: "... en af gudernes heste (egl. 'hvis hov er skjult, nemlig af megen hårvækst')."

<sup>8</sup> *Þorgrímsþula* (3): *Gtsl, Falhófnir, Gler, Skeipbrimir*.



word *leggr* 'leg' occurs as a technical term for a part of the *shaft* of a spear.<sup>9</sup> The word *falr* denoted not only the sense of 'something which concealed' or 'covered' the spear, but also the sense of 'something which fitted the spear.' The *falr* had a cylinder formation into which the rounded form of the spear fitted. The hoof of a horse is attached to his *leg* and thus is fitted onto his leg, just as the *falr* is fitted into the spear. The sense of 'fitness' is present in both conceptions. I should therefore prefer to interpret the name *Fal-hófnir* as an *ókennt heiti* for a horse whose hoofs fitted his legs, i.e., a horse with finely formed (> beautiful) legs (cf. Latin *formōsus* 'well formed, beautiful' > Spanish *hermoso* 'beautiful'), a laudatory conception which is in harmony with the names of the other steeds upon which the gods rode to the judgment seat.

#### IV. THE INTENSIVE FORCE OF THE ELEMENT

##### *ginn-* IN COMPOUNDS

Typical examples are: *ginn-heilagr* 'extremely, absolutely holy,' and *ginn-regin* 'almighty, holy gods.' The element *ginn* obviously represents the substantive *ginn* 'deceit, treachery,' from which the verb *ginna* 'to deceive, bewitch' was derived. Deceit was often practiced through witchcraft, hence the verb *ginna* came to mean 'to bewitch,' i.e., 'to deceive through supernatural means.' This sense is implied in the verbal substantive *ginn-ing*, as in the compound *Gylfa-ginning* 'The Deception of King Gylfi' (in the Snorra Edda) and in the proper name *Ginnarr* as applied to Odin, who was the god most versed in witchcraft. The element *ginn-* as the first member of a compound must then have lost its original sense of 'deceit, treachery' and passed over into the sense of 'magical, supernatural,' from which the intensive force was derived. Magic was an essential feature of the ON heathen religion; hence the element *ginn-* was first applied to religious concepts such as 'holy' (*ginn-heilagr*) and 'the gods' (*ginn-regin*), thus serving to intensify these concepts as be-

<sup>9</sup> Cf. Fritzner, *Ordbog over det Gamle Norske Sprog*, II, p. 453<sup>a</sup>: 6) "den Del af Spydet, som er imellem dets Blad og Skaft . . ."; Cleasby-Vigfússon, *An Icelandic-English Dictionary*, p. 380<sup>a</sup>: II. " . . . the shaft of a spear, Sturl. I. 63 . . ."

longing to the magical or supernatural nature of religion. Whatever is 'magical' is also 'wonderful' and the concept of 'wonderful' can imply a superlative degree (an intensive force) as in English 'wonderfully beautiful,' Germ. *wunder-schön* = *sehr, äusserst schön* (cf. Germ. *Wunder* 'a wonder, something remarkable' > 'a miracle, something supernatural'). ON *ginn-heilagr* reflects approximately the same concept as expressed in English 'holy of holies.' For a semantic parallel to *ginn-* with intensive force I may refer to *gamban-* in *gamban-leinn* 'magic wand,' *gamban-sumbl* 'an extremely imposing, magnificent banquet,' *gamban-vreiþe* 'excessive, tremendous wrath.' *Gamban-leinn* cannot mean anything but 'a magic wand.' Here the original sense of 'magic' was preserved. But in *gamban-sumbl* and *gamban-vreiþe* the sense of 'magical' had passed over into an intensive or relative force of 'wonderful, magnificent, great, tremendous,' etc.

#### V. THE ELEMENT *Sin-* IN THE PROPER NAME *Sin-mara*

This name occurs only in the *Fjolsvinnsmöl* (18, 6; 26, 5) and as the designation for a giantess. There can hardly be any doubt that the element *-mara* signifies a supernatural creature who in the night presses down upon the sleeper (cf. Engl. *night-mare*). ON *mara* in this sense is reflected in Swed. *mara*, Dan. *mare*, OE *mare*, OHG *mara* (> NHG *Mahr*, masc.). On the other hand, the origin (and hence the significance) of the element *Sin-* in the name *Sin-mara* is controversial.

Finnur Jónsson (*op. cit.*, p. 495<sup>b</sup>) identifies *Sin-* with the substantive *sin* 'sinew,' as is clear from his translation of the name: "egl. den sene-ødelæggende?," i.e., 'The Sinew-devastator.' He evidently interprets the element *-mara* as derived from the root *\*mer* 'to die,' connected with ON *morð* 'murder,' Lat. *mors*, *mort-is* 'death' (hence *mara* = *ødelæggende* 'killing' > 'destroying, devastating, ruining,' etc.), and not from the root *\*mer* 'to crush, strike, press upon,' etc., connected with ON *merja*, *marða* in this same sense.<sup>10</sup> There is no evidence that the *mara* ever inflicted

<sup>10</sup> Cf. Falk-Torp, *op. cit.*, I, p. 697; Alexander Jóhannesson, *Isländisches Etymologisches Wörterbuch*, IV-V, pp. 669-670.

death upon the sleeper, whereas all the evidence points towards the fact that she caused a sense of oppression upon the sleeper's chest: cf. French *cauche-mar* = *Alp-drücken* (*cauche* < Lat. *calcāre* 'to press the heel [*calc*, *calc-is* 'heel'] upon, tread upon,' ON *mara trað hann* (*troða* = Lat. *calcāre*, Germ. *treten*), i.e., 'Mara trod upon him.' Even if we accept Jónsson's interpretation of *-mara* as "den ødelæggende," it seems inexplicable how the *mara* could affect "the sinew" of the sleeper, and there is no evidence that the substantive *sin* had any other meaning than 'a sinew, cord,' etc.

The only alternative for the interpretation of the element *Sin-* in the proper name *Sin-mara* is to identify it with the prefix *sin* (Goth. *sin*) 'always, everywhere,' which usually occurs with the loss of the final *n* with compensative lengthening of the vowel *i* > *ī*; *sin* > *sf-*. The phonetic conditions under which the final *n* was lost in compounds are not at all certain (cf. Noreen, *op. cit.*, §299, Anm. 5). There is therefore no reason why the form *Sin-* in *Sin-mara* could not represent the prefix *sin-* and in the sense of 'always,' i.e., *Sin-mara* = 'She who *always* presses down (upon the sleeper).' The prefix *Sin-* could then serve as an intensive particle emphasizing a *permanent* ('always') characteristic of this supernatural creature. A parallel intensive force of the prefix *sin-* occurs in the proper name *Sin-rjóð*, the wife of Hjörvarðr (cf. *Helga kviða Hjörvarðssonar*, Prose Introduction). The element *-rjóð* must represent the adjective *rjóðr* 'red' and, as applied to a woman, undoubtedly means 'fair,' i.e., 'having a reddish, flushed complexion.' The element *Sin-* here can hardly denote any other sense than 'always,' i.e., *Sin-rjóð* = 'She who *always* preserves her youthful, fair complexion' (cf. Germ. *Sin-grün* = Engl. *Ever-green*). The element *Sin-* in both names, *Sin-mara* and *Sin-rjóð*, could then have developed the intensive force of 'always, under all circumstances.'<sup>11</sup>

<sup>11</sup> In *SS*, XXV (No. 3, August, 1953), pp. 101-102, I accepted Finnur Jónsson's interpretation of the element *Sin-* in *Sin-mara* as representing the substantive *sin* 'sinew' and therefore as not identical with the *Sin-* in *Sin-rjóð*. This interpretation cannot be valid in view of the evidence which I have here advanced.

VI. THE PROPER NAME *Ketill*

The appellative *ketill* 'kettle, cauldron' is a loan word most probably derived from Latin *catillus*, as reflected in Gothic *katil-ē* (gen. plur., Mark VII, 8). There seems to be no valid reason why we may not assume that the proper name *Ketill* represents the corresponding appellative, but it is a question as to how the sense of the appellative *ketill* 'kettle, cauldron' could apply to an individual as a proper name.

Sophus Bugge assumes that it is more likely that the proper name *Ketill* was borrowed from the Celtic name *Caithil* (cf. *Caithil Finn*) than that it represents the corresponding ON appellative.<sup>12</sup> Although there are many Celtic proper names in ON, there is no reason for resorting to a Celtic origin of the proper name *Ketill* if we can satisfactorily explain it as representing the corresponding ON appellative. The Celtic form *Caithil* is most probably the Celtic equivalent of ON *Ketill*, and therefore borrowed from ON, and not vice versa as Bugge assumes.

Cleasby-Vigfússon (pp. 337<sup>b</sup>-338<sup>a</sup>) explain the proper name as originating in compounds with *Vé-* 'sanctuary,' as in *Vé-kell*: "The freq. use of these names [in *-kell*] is no doubt derived from the holy *cauldron* at sacrifices as is indicated by such names as *Vé-kell Holy kettle*, cp. *Ketilby* in Yorkshire." This assumption is far from convincing inasmuch as there is no evidence that this particular religious rite superseded all other concepts connected with a kettle, the most fundamental of which is its *formation*. Cleasby-Vigfússon overlook this fundamental, physical conception of a kettle when they compare the proper name *Vé-kell* (obviously a secondary derivative compound) 'Holy kettle' to the place name *Ketilby*. Professor Flom has shown (SS, XXI [1949], pp. 20 ff.) that in Norwegian place names ON *ketill* survived (as *Katt'l* and *Kattle*) because of the kettle-formation of the land, especially in mountainous regions.

Our point of departure for determining the sense of the appellative *ketill* when transferred to an individual as a proper

<sup>12</sup> "Forbindelsen mellem Navnet *Ketill* og Appellativet *ketill* 'Kjedel' er neppe oprindelig. Fra først af har Navnet *Ketill* maaske været Diminutiv af *Kati*, der forekommer i *Katanes* og vistnok har betegnet en Mand af den keltiske Stamme af lav Vækst, som beboede det nordligste Skotland og nordskotske Øer." *Bidrag til den ældste skaldedigtningens historie* (Christiania, 1894), pp. 98-99.

name lies in the fundamental, physical conception of *form*. A kettle presents a crude resemblance to the *head* of a human being. In confirmation of this assumption is the fact that in both the Romance and the Germanic languages there are numerous examples in which (1) the word for 'pitcher, jug, pot,' etc., utensils resembling the form of a *kettle*, passed over into the sense of 'the head' of a human being, and (2) from this sense of 'head' later acquired the sense of 'a person' (who thinks or acts in a certain way), and hence was used as a proper name.

(1) Latin *testa* (cf. *tes-* in *tes-ca* 'dry, arid lands,' *terra* [*\*tes-ra*] 'dry land') 'baked (dry) earthen ware,' out of which were molded utensils such as a *pitcher, jug, pot, bowl,* etc. > Vulgar Latin *testa* 'head' = Ital. *testa*: French *tête* 'head'; cf. ON *ketill* 'kettle' = classical Latin *testa* 'kettle, jug, pot,' etc. > *ketill* 'head' = French *tête* 'head'; cf. also Gothic *hvarnei\** (gen. sg. *hvarneins*, Mark XV, 22) 'skull, cranium': ON *hverr* 'kettle.' Similarly, cf. Latin *cuppa* 'beaker' > English *cup*, OHG-MHG *kopf* 'beaker, bowl' > NHG *Kopf* 'head'; ON *kolla* 'jug, pitcher, pot,'<sup>13</sup> etc.: *kollr* 'head' (cf. the proper name *Kollr* = *-kuldr* in *Hqs-kuldr* 'Grey-head').

(2) For 'head' and 'pot' as synonymous terms for *persons* who think or act in a peculiar way, cf. English *crack-pot* = Germ. *Kraus-kopf* 'an eccentric person'; English *block-head* 'a stupid person' (lit. "a wooden head"), *block* = *head* (cf. "I will knock your *block* off"); English *top* = *head*, on *top* of the body (cf. "He blew his *top* off" = "He lost his self-control," cf. the figure of a kettle when the steam blows its *top* off). For proper names derived from the word for 'head,' cf. Swed. *Svin-hufvud* 'Swine-head,' Low German *Köpke* (< *\*kopp* plus the diminutive suffix *-ik*) 'Little-head,' High German *Haupt* 'Head,' English *Birk-head*, Ital. *Mala-testa*, etc.; similarly, ON *ketill* 'kettle' > proper name *Ketill* (> Swed. *Kjell*: Dan. *Keld*, proper name) 'Head' (= a person).

The ON kettle was used for boiling herbs or the flesh of animals. One of the things which Odin warns man not to trust (*Hávamöl*, 85) is a *vellanda kalla* 'a boiling kettle' (i.e., 'a kettle

<sup>13</sup> Listed in this sense by Cleasby-Vigfússon for Old Icelandic (p. 347<sup>b</sup>), but by Alexander Jóhannesson (*op. cit.*, II-III, p. 308) only for Mod. Icelandic; not recorded by Fritzner.

filled with boiling water'), in order to avoid being scalded; cf. the *ketil(s)-tak* 'taking a stone out of the boiling water in a kettle,' an ordeal which a woman who was accused of marital infidelity had to undergo. It is possible then that the proper name *Ketill* received the connotation of a human attribute corresponding to the boiling water in a kettle, viz., 'boiling mad,' 'hot-headed, fiery, impetuous, reckless,' etc., an attribute quite characteristic of the ON warrior.

#### VII. *Huliðs-hjalmr* 'HELMET OF INVISIBILITY'

The sense of this compound is perfectly clear, but the function of the genitive case form *hulið-s* is in need of clarification, especially since in the WGmc equivalents of this compound the first element represents the past participle in its stem form. In OS *helid-helm* the element *helid-* represents the past-participle stem form of the *jan*-verb (*bi-*)*hellian* (<\**haljan*) 'to conceal' and functions syntactically as an adjectival modifier of the final element *-helm*. *Helid-helm* then literally means 'the helmet which has concealed' = 'the concealing helmet.' Similarly, the first elements in OE *heoloð*:OHG *helōt*-(*helm*) may represent the past participle stem \**helōð* from a verb \**helōn* 'to conceal,'<sup>14</sup> but they were undoubtedly felt as substantives denoting 'concealment' after the pattern of substantives with the suffix \*-*ōð-us* as in OE *lang-oð* 'longing':OHG *wein-ōt* 'weeping' (cf. Goth. *gaun-ōþ-us* 'grief'). OE *heoloð*:OHG *helōt-helm* then evidently signifies 'concealing-helmet' = 'concealment-helmet.' On the other hand, in the ON compound *huliðs-* represents the genitive case form of the past participle *hulið-* from the verb *hylja* 'to conceal,' so that *huliðs-hjalmr* must literally signify 'the helmet of a person concealed (by it)' = 'the helmet which conceals the person (who wears it).'

What type of genitive does the element *huliðs-* represent? Certainly not a purely *possessive* genitive, because there is no idea of possession implied in the compound: the person who wears the helmet may or may not have owned it. This person

<sup>14</sup> Cf. August Fick, *Wortschatz der Germanischen Spracheneinheit* (Göttingen, 1909), p. 81, sub *huljan*; Ferdinand Holthausen, *Altenglisches Etymologisches Wörterbuch* (Heidelberg, 1934), p. 156, sub *heoloð*.

simply wears the helmet and therefore he is described as 'one who is concealed by it,' the function of description being expressed by the genitive case form (*huliðs*-). We may designate this type of genitive as 'an exegetical or descriptive genitive' because it describes the nature, quality, activity, etc. of the person or thing in question.<sup>15</sup> It occurs quite often in the first elements of a compound as well as in individual words. For compounds, compare *huliðs-hjalmr*<sup>16</sup> 'helmet of one concealed' = 'helmet of invisibility' with *ægis-hjalmr* 'helmet of fear' = 'helmet which inspires fear'; *Fenris-ulfr*, the genitive form *Fenris*- describing what kind of wolf this monster was. For individual words, compare *askr Yggdrasil-s* 'the tree of Yggdrasil,' the genitive case designating what tree this was (cf. 'the city of Berlin,' the preposition of designating Berlin as a city).

#### VIII. *Þjóðreyrir*, THE NAME OF A DWARF

Professor C. N. Gould has discussed this name in his valuable article "Dwarf-names: a Study in Old Icelandic Religion," *PMLA*, XLIV (Dec. 1929), p. 955. He interprets the name as meaning "The one buried in the famous stone-heap, or, the famous one buried in the stone-heap." He bases the idea of "famous" upon the elative sense of *þjóð*- and derives the element *-reyrir* from the verb *reyra* 'to bury in a heap of stones,' a denominative verb based upon the substantive *reyrr* 'a heap of stones.' As to the reading *Þjóðreyrir*, he says: "*Þjóðreyrir* occurs only once, in *Háv.* 160<sup>2</sup>, a passage for which there is but one *MS*, *Codex Regius*. All previous discussions of the word begin by altering it to resemble *Óðrerir* (*Háv.* 107)." In footnote 59, he records the emendations of the form *-reyrir* to read *-rerir* or *-rþrir* as assumed by Finnur Jónsson, Neckel, Gering, and other scholars. The purpose of my remarks here is to show that Gould's objection to these emendations is not justified and that his own interpretation of the name is incorrect.

<sup>15</sup> Cf. Nygaard, *Norrøn Syntax* (Chra., 1905), §127: *Beskrivende genetiiv.* c) "Men navnlig er i sammensatte subst. første led hyppig gen. af et subst., der udtrykker egenskab, virksomhed, tilstand, stilling eller stof, værdi, omfang, udstrækning."

<sup>16</sup> In *Alvíssmál* (18, 4) the compound form appears with reversed position of the elements, *hjalm huleþs* parallel to *askr Yggdrasil*.



Gould evidently started out to preserve the manuscript reading *-reyrir*, thereby excluding the probability of orthographical variations which did not happen to occur in the MS of the *Hávamöl*. The single occurrence of the form *-reyrir* is no valid evidence that this represents the correct reading, in view of the irregular orthography employed by the scribes, especially in recording mythological names (which were often misunderstood). In the manuscript readings for *Óð-rørir* we find, for example, four forms recorded, viz., *-rerir*, *-rørir*, *-rærir*, and *-reyrir*.<sup>17</sup> It seems perfectly clear then that the form *-reyrir* in *Þjóð-reyrir* could have represented any one of the other forms and that the scribe who copied the *Codex Regius* simply selected only one form. There can therefore be no valid objection to emending the form *-reyrir* to read *-rerir* or *-rørir*, as Gould implies. He has based his etymology upon the unjustifiable assumption of correct orthography, which he attempts to substantiate by deriving the form *-reyrir* from the verb *reyra*. But in this he has failed because the form *-reyrir* cannot be construed as having a *passive* force, which must be assumed from his translation of *Þjóð-reyrir*: "The one *buried* (in a stone-heap)." The *ǣ*-substantives based upon transitive verbs all represent *nomina agentis* with *active* force, and therefore *-reyrir* could mean only "The one who *buries* (in a stone-heap)": cf. *reyra:reyrir* with *hirða* 'to guard, watch over': *hirðir* 'one who guards, watches over (sheep), shepherd.' Even if we interpret the form *-reyrir* correctly as having an active force, Gould's etymology is extremely doubtful because there is no evidence that the dwarves were accustomed to bury anything "in a stone-heap," although they often may have buried treasures in their subterranean caverns. Gould's etymology must therefore be rejected and the tentative emendations *-rerir* or *-rørir* accepted as the most plausible readings for the name. The etymology and interpretation of these emendations are still controversial, but these must represent *nomina agentis*, which can hardly be assumed for the reading *-reyrir* if this form is derived from the verb *reyra*.

<sup>17</sup> Cf. Finnur Jónsson, *op. cit.*, p. 442: "... hds. skriver, -rerir, -rørir, -rærir, -reyrir, hvilket alt kun betyder rerir eller rørir. . ."



## TWO LETTERS TO LONGFELLOW FROM CHRISTOPHER HUGHES

ANDREW HILEN

*University of Washington*

LONGFELLOW's summer in Sweden in 1835 brought him, amongst a scanty harvest of rewards, an acquaintanceship with the Honorable Christopher Hughes (1786-1849), the American chargé d'affaires in Stockholm. Hughes, a diplomat of considerable experience, an intimate friend of John Quincy Adams and of Henry Clay, and a wit and social connoisseur as well, made several attempts to rescue his young compatriot from the discouraging effects of the rain, the intellectual lethargy, and the less than romantic atmosphere of Stockholm, but he failed along with others to convince Longfellow that Sweden was worth the trouble of getting there. There is evidence, indeed, that Longfellow did not appreciate his efforts. Hughes talked of presenting Longfellow at court,<sup>1</sup> but for one reason or another the plan fell through. As a result, the acquaintanceship did not blossom into friendship and Longfellow later intimated<sup>2</sup> that Hughes had not been as "civil and attentive" as he might have been. Here the matter of their relationship might be dropped, were it not for two letters written by Hughes to Longfellow which are amusing enough to interest the student of American-Scandinavian cultural relations.<sup>3</sup>

In 1837 Longfellow published his review of Tegnér's *Frithiofs Saga*, a lengthy essay beginning with a sentimental account of life in Sweden and ending with a number of skillfully turned translations from the Swedish poem.<sup>4</sup> The review attracted considerable attention in this country, and critics have generally acclaimed the fragmentary translations as among the best in the

<sup>1</sup> According to Mary Potter Longfellow to Mary and Samuel Longfellow, July 14, 1835 (MS, Longfellow House).

<sup>2</sup> In a letter to his father, October 25, 1835 (MS, Houghton Library, Harvard University).

<sup>3</sup> These letters, owned by the trustees of the Longfellow Estate, are now on deposit in the Houghton Library.

<sup>4</sup> *North American Review*, XLV (1837), 149-185.

language. Tegnér himself thought so, although he postponed sending this opinion to Longfellow until 1841.<sup>5</sup> The reason for his delay is explained by Christopher Hughes in a rather excited postscript to a letter written by Charles Lavy to Longfellow on September 21, 1840:

Y<sup>r</sup> friend—the gifted & admirable poet Bishop Tegner is mad! mad; *raving mad*; from the most vulgar & brutal of all causes;—*Brandy!* He told me early last winter—that *Yours* was the best translation of his poems; He dined with me—with a distinguished party of Ladies & Diplomats & his conduct was rude—ungainly & uncouth—! but he was not mad then, it was his wont.<sup>6</sup>

Eight years later, with Longfellow's reputation as an interpreter of the Scandinavian tradition now firmly established by "The Skeleton in Armor," "The Children of the Lord's Supper," and other poems and translations, Hughes suddenly renewed their acquaintanceship with a letter asking him to turn a favorite Swedish poem into English. Hughes wrote from Baltimore—where he had retired after thirty years in the diplomatic service—and his letter is characterized by a frankness and familiarity that may have surprised Longfellow, although the request to perform a literary favor certainly did not. By this time he was already accustomed to what eventually became an avalanche of pleas for favors of various kinds, for money, poems, and autographs.

Hughes began his letter with a paragraph on Tegnér, whose bacchanalian propensities seem to have made a permanent impression on him.

st.

Baltimore; 21. Sept<sup>r</sup>: 1848.

My dear Sir—

The late Reverend—I mean—R. R. Bishop Tegner—the Gifted Lyric Poet—who spoke English & drank Grog—as fluently—as any Swede of my acquaintance,—& I knew the whole Nation!—the Late Bishop Tegner—told me—at a large dinner—at my house—in Stockholm—where he abused the Russians—solemnly & audibly:—& in the hearing of the Russian Minister:—His Holiness was drunk & fluent—! He told me—that—*by far—the best translations of his*

<sup>5</sup> See Tegnér to Longfellow, July 10, 1841 (Tegnér, *Samlade Skrifter*, utgivna af Ewert Wrangel och Fredrik Bök [Stockholm, 1918-25], IX, 422).

<sup>6</sup> MS, Houghton Library. Lavy, a young German business man, had known Longfellow in Sweden and wrote, subsequently, a number of letters to him.

*Works*—were those made by my Countryman & his Friend—Professor Longfellow, & I now tell it to you: *et pour cause—comme suit*.

One of the Greatest & the Best of men—that I ever knew—& of the dearest of Friends—I ever had the Good Fortune to have—, was the late Archbishop of Upsal—I. Olaus Wallin! How I did venerate & love that Gifted—Captivating—amiable—incomparable Man! He was a Second Canning;<sup>7</sup>—and—“in simplicity a child.”<sup>8</sup> You must know—for, comparatively, so humble a personage as an American Charge d’Affaires—a Diplomatic position not much better “*at Court*!”—than that of a Journeyman Taylor in Society;—but our Wise Men—at Washington—*will never learn!* they will never comprehend—that, in Diplomacy—“Rank makes the Man

“And want of it the — —!”<sup>9</sup>

You must know—that for so *small* a Personage—as my Charge d’Affaires-ship—to be on such Brotherly Terms with the Primate of Sweden—was *no small* an object of amazement at Stockholm;—& when the Great & Good Archbishop Wallin—& I—used to be seen—*arm in arm*—in the Streets—the People looked with astonishment!—or lounging in the long Galleries—at a *Fête*—at the Palace The King!<sup>10</sup>—(Oscar, also!—the Present King!) used to say, “Ah! *Here come the Brothers!*” & we were Brothers! having drunk the Scandinavian Brothers-Cup! *Brors Skål!!!*—& we “thee’d & thou’d” each other! I shall never “*get on*,” I fear.

“Well!” as we Yankees say; we *do* say “*well*!”—at every moment;—& unwittingly! as bad as Bull & “*you know*.” “Well!” The Archbishop was a very beautiful Poet! at a dinner of some 24 Guests—at my house—22<sup>d</sup>. *feb*<sup>r</sup> 1837—at Stockholm—He gave the memory of Washington, *couched* in an almost inspired Poetical production of Six Stanzas! it “*electrified*” the Table—& almost all Sweden! it displeased The King & High Court & Aristocratic Party;—so bold & free were its spirit & sentiments; & so unbounded its praise of the Father of our Country—& the Mother of Men—(as she ought to be considered):—*Liberty*.<sup>11</sup>

Now—my dear Prof<sup>r</sup>.—I never could get a Good Translation of this Short Poem! will you make one? if yea! I’ll send the Poem to you. *R.S.V.Plait*. abandoning to you—all Copy Right! you returning to me—the *only* Copy I have;—for to it—is attached the A. Bishop’s Engrav<sup>d</sup> *Portrait*.<sup>12</sup>

Mes Hommages à Madame L!

Tout à Vous—*Christopher Hughes*.

N.B. Remember & most kindly to Mr. Everett<sup>13</sup>—S.V.P.—C.H.

<sup>7</sup> who honoured me with his Friendship. CH [Hughes’ note].

<sup>8</sup> Pope, “On Mr. Gay,” l. 2.

<sup>9</sup> A parody on Pope’s lines “Worth makes the man, and want of it the fellow” (*Epistle IV*, l. 203).

<sup>10</sup> That is, Karl XIV Johan.

<sup>11</sup> Wallin wrote his “toast” to George Washington especially for Hughes’ dinner party. It attracted, as Hughes indicates, a considerable notice in Sweden.

<sup>12</sup> I send you *mine*, herewith. [Hughes’ note].

<sup>13</sup> Edward Everett, the president of Harvard College.

Without waiting for a reply from Longfellow, Hughes sent the engraved portrait of Wallin and the poem on Washington to Cambridge, and, a few days later, a second letter.

Astor House in New York—

Saturday: 30 Sept: 1848.

My dear Sir—

I left Baltimore last Tuesday; (26.) & I left my Daughter with her friend Miss Wilcocks<sup>14</sup>—at my Friend's Mr Joseph R. Ingersoll's Uncle of said Miss W!<sup>15</sup>—& I came here—"to Loaf"—for a few days—for Change of scene & air: & to recruit my "shattered old Hulk."

I conceived the notion—since I left Baltimore—of running on—to Boston—to see again & perhaps for the last time—my beloved old Friend Mr. Otis—From the report I receive here of his health—I fear—that I should be hardly able to see him: so I have given up—the project—of proceeding to Boston.<sup>16</sup> It was combined with my plan & hopes—to enjoy the comfort of seeing you—Mr. L: & all the Appleton Line & Family connections—in which—I feel so much pleasure & take such real Interest—Besides I love *Boston*; & I love Mr. Ritchie.<sup>17</sup>

Here I am interrupted by a call from a Friend & an M.D. (for my health is very feeble:) this stops my vein & strangles my flippancy. So much the better perhaps.

I wrote to you—just before leaving home—asking you to translate a *short* Swedish Poem by my late lamented & admirable Friend—Mr. Wallin Archbishop of Upsall!—I have ventured to send you the only Copy I have: it surrounds the A[rch] B[ishop]—or Engraved Portrait (very like:) which I forwarded yesterday—"as per" enclosed Receipt.

Pray forgive this rapid & very unceremonious proceeding: but I really have the most *eager wish* that you should apply your genius—& your Scandinavian *lore*—to the translation of this Beautiful effusion of one of the most Gifted & Best men I have ever known.

a thousand excuses for all this: But you'll forgive me! Pray write to me *here* (if you write next week:)—but "Baltimore" (if you write later): my usual address—

<sup>14</sup> Thus Miss Hughes is at Philadelphia & the old gentleman her Papa—is at New York—sporting. [Hughes' interpolation at this point.]

<sup>15</sup> Joseph Read Ingersoll, a lawyer and politician of Philadelphia, later became minister to England.

<sup>16</sup> Harrison Gray Otis, a leader of the Hartford Convention, died within a month.

<sup>17</sup> Mrs. Ritchie was the daughter of Harrison Gray Otis. The "Appleton Line & Family connections" refers, of course, to Mrs. Longfellow's numerous relatives.

Homage to M<sup>rs</sup>. L—&  
kind wishes from—

Y<sup>rs</sup> sincerely—  
Christopher Hughes  
N<sup>o</sup> 29—Astor House

On the day that Hughes wrote his second letter, Longfellow remarked in his journal that "Kit Hughes has sent me carefully framed his portrait of Bishop Wallin, and the song he wrote for Hughes's dinner on Washington's birth-day."<sup>18</sup> This is his only acknowledgment of the matter, for his reply to Hughes—Longfellow was a conscientious correspondent and it is unlikely that he ignored these letters—has not as yet been recovered. In any event, we know the nature of his answer. Engrossed in the composition of his abortive novel *Kavanagh*, he had no time for literary exercises evolving out of the enthusiasms of others. The letters from Hughes, amusing as they are, did not excite the mind nor stimulate the muse. And so the Bishop's poem went back to Baltimore, its sentiments appreciated but, as far as we know, untranslated.

<sup>18</sup> MS Journal, Houghton Library.

**THE FORTY-SEVENTH ANNUAL MEETING OF  
THE SOCIETY FOR THE ADVANCEMENT  
OF SCANDINAVIAN STUDY**

The Society for the Advancement of Scandinavian Study met in the Seminary Lounge, Nyvall Hall, on the campus of North Park College, Chicago, Illinois, on Friday and Saturday, May 3 and 4, 1957.

**FIRST SESSION, FRIDAY, MAY 3, 1957, 2:00 P.M.**

In the absence of President Håkon Hamre, the meeting was called to order by Professor Thor Gabrielsen, Vice-President of the Society.

Vice-President J. Fredrick Burgh of North Park College in his address of welcome expressed his pleasure in having North Park College serve as host to the Society. North Park College has long been identified with the Society through Professor E. Gustav Johnson and Dr. Martin Söderbäck, who for many years served as Secretary-Treasurer.

The reading of papers was begun:

1. *Pär Lagerkvist's Last Book (Sibyllan, 1956) as Revealing the Patterns and Philosophy of his Works*—20 minutes. By Professor Walter W. Gustafson, Upsala College. Discussion by Professors Richard Beck, E. Gustav Johnson, Gösta Franzen, Thor Gabrielsen, and Sverre Arestad.

3. The second paper, *Etymological and Semantic Notes on Certain Old Norse Words*—25 minutes, by Professor A. M. Sturtevant, University of Kansas, was omitted because of the illness of Professor Sturtevant.

3. *Swedish Interest in American Literature*—20 minutes. By Dr. Jane Lundblad, North Park College. Comments and discussion by Professor Hollander and Professor Jens Nyholm.

4. *Hostility toward Magic in Old Scandinavian Literature*—20 minutes. By Professor Rosalie H. Wax, University of Chicago. Discussion and comments by Professors Franzen, Beck, Hollander, and Gustafson, and Dr. Foster Blaisdell.

5. *Ibsen's Concept of Tragedy*—20 minutes. By Professor Sverre Arestad, University of Washington. This paper was de-

ferred until the Saturday morning session to replace 8: *The Function of Some Patronymic Names in the Saga Literature*—15 minutes. By Miss Margaret Arent, University of Chicago.

6. *Björnstjerne Björnson in Iceland*—20 minutes. By Professor Richard Beck, University of North Dakota. Comments and discussion by Professors Hollander, Gustafson, Arestad, and Nyholm.

It was evident that the fewer papers on Friday afternoon permitted for more thorough exploration of the problems raised, and the suggestion was offered that in future no more than four papers be scheduled for this session.

The following committees were appointed: for Auditing, Professors Gabrielsen and Gustafson; for Elections, Professors Beck and E. Gustav Johnson; for Resolutions, Professors Franzen and Hollander.

Twenty-one persons attended the session.

At 7 o'clock the annual dinner was held in Sohlberg Commons on the North Park College Campus. Vice-President Thor Gabrielsen served as toastmaster. After the guests were introduced by Professor E. Gustav Johnson, a seasoned, humor-laden commentary on the foundation of the Society was graciously presented by veteran Professor Lee M. Hollander of the University of Texas. Professor Hollander's association for almost half a century with the Society has provided him with an inexhaustible fund of information concerning its development, and he has the engaging skill of a raconteur.

After the banquet, Dr. Nils William Olsson, Department of State, Washington, D. C., showed films of Scandinavia and commented on his work as cultural attaché in the Northern Countries. His pictures of Iceland were especially appreciated.

## SECOND SESSION, SATURDAY, MAY 4, 1957, 9:15 A.M.

The meeting was called to order by Professor Gabrielsen, Vice-President of the Society.

The members decided to reverse the order of business, with the result that the reading of papers was resumed:

7. *The Structure of the Eyrbyggja Saga*—15 minutes. By Pro-

fessor Lee M. Hollander, University of Texas. Discussion by Professors Beck, Franzen, and Gabrielsen; comments by various other members.

8. *Ibsen's Concept of Tragedy*—20 minutes. By Professor Sverre Arestad, University of Washington. Discussion by Professors Franzen, Gabrielsen, Beck, Carlson, and Nyholm.

The members discovered that a more relaxed atmosphere prevailed when the papers preceded the business meeting. The suggestion was favorably received that three papers might well be scheduled for the Saturday morning session.

On the whole, the discussions and comments that followed the reading of papers at both sessions were extended, lively, and provocative.

The report from the Secretary-Treasurer together with a report from the Committee on Auditing was read and accepted.

Because of Professor Sturtevant's absence, there was no report from the Editor.

The Committee on Resolutions submitted the following report, which was accepted:

The Society for the Advancement of Scandinavian Study for its forty-seventh annual meeting assembled expresses its sincere appreciation to the authorities of North Park College for the convenient places assigned to the convention, to the Local Committee on Arrangements, and to all others of the Faculty who have contributed to make our meeting a success and a pleasure.

It was moved by Professor Beck and seconded by Professor E. Gustav Johnson that the following telegram be sent to Professor Sturtevant:

In grateful appreciation of your distinguished service and devotion the Annual Meeting of the Society for the Advancement of Scandinavian Study sends you hearty greetings and best wishes for a speedy recovery.

It was moved by Professor Arestad and seconded by Dr. Blaisdell that the annual subscription rate to *Scandinavian Studies* be raised from \$2.00 per year to \$3.00. The motion carried. This proposal was made at the forty-sixth annual meeting in Lawrence, Kansas, and having been passed at a second consecutive annual meeting, the increased rate has now won final



adoption and becomes effective as of January 1, 1958.

Vice-President Thor Gabrielsen read a letter from President Håkon Hamre, who suggested that the Society might hold its forty-eighth annual meeting at the University of California, at Berkeley. Professor Beck proposed that the University of North Dakota would be happy to act as host for the next annual meeting should the University of California not be able to make a final commitment. It was moved by Professor E. Gustav Johnson and seconded by Dr. Blaisdell that the Secretary-Treasurer contact Professor Håkon Hamre to determine whether or not the University of California would act as host. In the event that the University of California would not be in a position to serve as host for the annual meeting of the Society in 1958, the Society would then hold the meeting at the University of North Dakota. The motion carried.

It was moved by Professor E. Gustav Johnson and seconded by Professor Hollander that Professor Alexis be elected to the Advisory Committee for one year to fill the vacancy created by Professor Kenneth Bjork's election to the vice-presidency of the Society. The motion carried.

The balloting for Editor preceding the Annual Meeting resulted in the election of Professor Walter Johnson of the University of Washington. It was moved by Professor Beck and seconded by Professor Hollander that Professor Sturtevant complete the present volume, which ends with the November, 1957 number, and that Professor Johnson begin his editorial duties with the first number of Volume 30 (February, 1958). The motion requested that Professor Sturtevant would transfer to Professor Johnson in good time such materials as he has on hand and that he be good enough to write a memorandum to the succeeding Editor, containing such instructions and suggestions as could be of value. The motion was carried.

A motion was made by Professor Franzen and seconded by Professor Beck that in appreciation of his long years of devoted service to the Society Professor Sturtevant be made Editor Emeritus of *Scandinavian Studies* upon completion of his term as Editor in November of this year. The motion carried.

No Secretary-Treasurer was elected during the pre-conven-

tion balloting. It was moved by Professor Franzen and seconded by Professor Beck that Sverre Arestad continue as Secretary-Treasurer for another year. The motion carried.

Professor E. Gustav Johnson moved and Professor Nyholm seconded that the meeting in session express its appreciation to the officers of the Society for their services during the past year.

Twelve persons attended this meeting.

The forty-seventh annual meeting of the Society adjourned at 11:50 A.M.

SVERRE ARESTAD  
*Secretary*

## TREASURER'S REPORT

From May 1, 1956 to April 30, 1957

*Income*

On hand May 1, 1956.....	\$ 729.10	
Dues and donations.....	1,540.72	
Income from mortgages (endowments).....	500.68	
From Elizabeth Marshall Estate.....	25.17	
Advertising in <i>Scandinavian Studies</i> .....	61.00	
Sale of <i>Scandinavian Studies</i> .....	24.25	
For redeemed 30 shares of Rock Island Railroad Ser. A, Conv. Prof. plus accrued dividend.....	3,166.20	
		<hr/>
		\$6,047.12

*Disbursements*

George Banta Co., Inc., printing of <i>Scandinavian Studies</i>		
Vol. 28, No. 2.....	\$534.37	
Vol. 28, No. 3.....	442.88	
Vol. 28, No. 4.....	432.22	
Vol. 29, No. 1.....	503.17	\$1,912.64
		<hr/>
Check returned, insufficient funds.....	2.00	
Gösta Franzen (expenses for survey of Scandinavian courses in U.S.A.).....	9.00	
Martin Söderbäck (expenses).....	10.00	
Postage.....	29.82	
Endorsement stamps.....	4.68	
Sverre Arestad (bond insurance).....	12.50	
Faxon Company, repayment.....	2.00	
1000 letterheads.....	18.91	
800 programs, 350 letterheads.....	48.20	
Håkon Hamre, stenographic, postage.....	25.00	
Clerical help and secretary's expenses.....	175.00	
Transfer to endowment (for redeemed stock).....	3,166.20	\$5,415.95
		<hr/>
Cash on hand April 30, 1957.....		631.17
		<hr/>
		\$6,047.12

Endowment Fund.....	\$10,166.20
Cash on hand April 30, 1957.....	631.17
	<hr/>
TOTAL ASSETS.....	\$10,797.37

## REVIEWS

Beyer, Harald. *A History of Norwegian Literature*. Translated and Edited by Einar Haugen. New York University Press for The American-Scandinavian Foundation, New York, 1956. Pp. 370+ix, ill. \$6.50.

REVIEWED BY HEDIN BRONNER, *Amerika-Haus, Kiel*.

The great works of Norwegian literature are born of an independence that must give discomfort to those who want to classify and arrange all human activity under various -isms. The truth of the matter is that the only -ism which reasonably well describes any author or work in Norway is individualism. For here is a literature that begins and ends under the spell of the northern nature, as rich and colorful and infinitely varied as the coastline or the seasons—and as peculiarly Norwegian. It is as moody, whimsical and boldly self-contradictory as the Norway of this little stanza from Gunnar Reiss-Andersen's "Norsk Freske":

Her glimter elvenes  
ville smil  
i skogens landesorg—  
mil bak mil.  
Se alle skiftende  
luners rike,  
snart gammelt bergtroll,  
snart pur ung pike!

It is a treasure-trove inaccessible to those who go the easy path of the tourist, and relatively few of its rough gems have been seen by the outside world. This is why the teaching and preaching of Norwegian literature is such a challenge to the devoted few who are able to act as interpreters to the students and public of the English-speaking world. Many of the best works are available only in antiquated translations that do them little justice, and others—because of the intimacy between their language and their action or setting—defy adequate translation altogether. This is a situation that more than any other calls for good teaching-materials, and above all for a solid yet palatable history of literature—hitherto woefully lacking in the United

States. After a succession of disappointments in this regard, therefore, Scandinavian faculties throughout the country must have met the announcement of another forthcoming work with some mixture of eagerness and apprehension.

But it has already repeatedly been experienced that whatever comes through the steady hand of Einar Haugen turns out to be interesting, thorough and practical—and the work under review is no exception. It is far more than a slavish translation of Beyer's original;<sup>1</sup> it is a new landmark of American Norwegian studies, thanks to the unobtrusive additions and interpolations of the editor.

Haugen (whose name modestly appears in small print in the lower margin of the attractive paper jacket) explains in his Preface that he has added explanatory material for the non-Norwegian reader and re-evaluated some authors to conform with an international viewpoint. He also assumes special responsibility for the Introduction and for the biographies of Bojer, Wildenvey, Bull, Øverland, Hoel, Rølvaag and Nordahl Grieg. Furthermore, there is reason to suspect that he bears a fair share of responsibility for the great improvements that appear in the chapters on the Edda, the Skalds, and the Sagas.

The Introduction, a beautifully written essay on the interplay between Man and Nature, prepares the reader for the individualism—dramatic contrasts, as the author puts it—which he is to meet in Norwegian literature.

The contrasts of nature have helped to sharpen the Norwegian eye for drama, so that even their novels and their poems are dramatic. They are less gracious than the Danes, less lofty than the Swedes, and more inclined to satire than either. Even in the lyric they are rarely idyllic or restful, but rather unquiet and persistent. Their writings, like the fruits that ripen under the midnight sun, have a marked and savory taste which is all their own.

Chapter by chapter, the current of literature flows and meanders through the historical landscape, from the "beginnings . . . veiled in the mists of time" to the "anxieties and unrests of the postwar years . . . expressed by the poets in the form of struggles to overcome their pessimism, their disillusionments, their apoc-

<sup>1</sup> Harald Beyer, *Norsk Litteraturhistorie*. H. Aschehoug & Co. (W. Nygaard), Oslo, 1952. Reviewed in *Scandinavian Studies*, August 1953.

alyptic mood." The reader is always kept aware of impulses that have pressed in upon Norway from the outside, but he is also continually shown that although the writers were influenced by various -isms, they did not wholly succumb to any of them. This peculiarly national flavor, this conditional or wholly negative reaction to the surging of the crowd, is particularly felt in the swinging to and fro between elements of romanticism and elements of realism. It is epitomized in *Peer Gynt*, "... a central work in Norwegian literature, comprising elements from the nationalistic and romantic atmosphere of the preceding period and yet satirizing these elements in a spirit of realism akin to the period that was coming;" or in Bjørnson's comment on *Brand*: "Fie on this inebriation and mad enthusiasm over consistency . . ."; or in Jonas Lie's letter to Garborg: "What the deuce good does it do for an author to swear a chunk of casual reality; all that matters is that the spirit in the reader's breast should testify that it is reality. . . . But to raise reality out of the realities, that is art."

The merciless condensation necessary to produce a history of Norwegian literature in a single volume is bound to give rise to some disagreements concerning distribution of emphasis or weeding of detail. Bojer enthusiasts will be disappointed to find only two pages devoted to him, and *The Last of the Vikings* and *The Emigrants* only mentioned in passing; for American readers, particularly, the relationship between *The Emigrants* and Rølvaag's *Giants in the Earth* would be of interest. And some readers will feel that Sigmund Skard, who is mentioned several times as a literary historian, should also be treated as a poet; or that Gunnar Reiss-Andersen merits more than passing mention in the same sentence with Jacob Sande and Louis Kvalstad. But history has not yet passed judgment on these writers, and the question is seriously thrashed out in Norway today would undoubtedly bring out as many arguments and viewpoints as people present. On the whole, however, it must be generally agreed that the selection and treatment of authors and their works is remarkably well balanced. The post-war period is discreetly limited to a rapid review, as it "has not been a great, creative era in Norwegian literature. The quality of writing is

not proportionate to its volume, and the youngest generation has not yet won its spurs. The drama has been particularly neglected. We must therefore leave the question of whether this is a new epoch for the future historians of literature to decide."

To criticize details of a work so magnificently proportioned is tantamount to quibbling. I therefore limit myself to four points, and even these I offer with some feeling of sacrilege.

Page 136: The use of "Charles John" for Karl (or Carl) Johan is no more justifiable than would be "John Ostrich" for Johan Strauss.

Page 205: In connection with Ibsen's draft of *Pillars of Society*, specific reference could have been made to A. G. Chater's translation in *From Ibsen's Workshop*, Vol. XII of Scribner's series by Archer. (The series as a whole is frequently mentioned, however.)

Page 206: Ibsen's poem *Lysrød* is erroneously translated "Afraid of the Dark" instead of "Afraid of the Light."

Page 283: *Rormanden Overbord* is translated "Oarsman Overboard" instead of "Helmsman Overboard."

One of Haugen's outstanding contributions is his page-by-page footnote listing of all English translations of the Norwegian works mentioned in the text. This represents no small task of research and will save many a weary hour for student and teacher alike. It would have been even more useful, however, if the respective publishing houses had been named as well. The same is true of the supplementary six pages of Additional Readings, an impressive bibliography of critical and historical works in English.

The book is beautifully printed, remarkably free from typographical errors, richly illustrated, and bound in the standard format of The American-Scandinavian Foundation's series.<sup>2</sup> It deserves a place of honor on the private shelf of every American and British reader of Norwegian literature.

*Corpus Codicum Islandicorum Medii Ævi*. Ejnar Munksgaard, Copenhagen, 1930-1956. Vols I-XX. Volume XX: *Stjórn*

<sup>2</sup> The rather lifeless blue bindings now used by ASF unfortunately do not wear as well as the sturdy, rich-red ones used in this series before the last war.

AM 227 Fol. A Norwegian version of the Old Testament transcribed in Iceland. With an Introduction by Didrik Arup Seip. Ed. by Jón Helgason. Copenhagen, 1956. 18 pp., 1 p., 257 facsimile pages.

REVIEWED BY STEFÁN EINARSSON, *The Johns Hopkins University*.

The great facsimile series *Corpus Codicum Islandicorum Medii Ævi* was founded by Ejnar Munksgaard, a great international publisher, in 1930, when the Icelandic Althing celebrated its millenary. *Flateyjarbók* was published to celebrate that occasion, as the first volume of the series. After that, Dr. Munksgaard lived to see seventeen volumes published, containing some of the greatest and most important manuscripts from the period 1200–1550. When Dr. Munksgaard died on January 6, 1948, his firm continued publication under the general editorship of Professor Jón Helgason of Copenhagen to bring the series up to a count of twenty volumes. The series will be replaced by a new *Manuscripta Islandica*, published by the same firm under the general editorship of Professor Jón Helgason. Twenty volumes are planned for this new series; two have already appeared; and two more are in publication.

Professor Didrik Arup Seip of the University of Oslo has written the introduction to volume twenty, which contains *Stjórn*, a Norwegian translation of the Bible with interpolated comments. *Stjórn* means "steering or governing," but it is by no means clear what the term refers to.

The present manuscript was actually made during the reign of King Hákon V (1299–1319), but the translation of the Bible must be much older in Norway. There are traces of revision incorporating some matter from Petrus Comestor about 1260, perhaps made by the Icelandic Bishop Brandr Jónsson. Similarly there are passages in the text which may date from the reign of King Sverrir (d. 1202). Finally, there are early references to Genesis (called *Uppreistar saga* by the skald Sighvatr) which convince Dr. Seip that the Bible must have been translated before 1150 if not a hundred years earlier.

The name of Didrik Arup Seip guarantees the high quality of this work. It makes a fitting end to a great series of editions.



Toorn, M. C. van den, *Ethics and Moral in Icelandic Saga Literature*. Assen, 1955. Van Gorcum & Comp. pp. ii+153.

REVIEWED BY LEE M. HOLLANDER, *University of Texas*.

The title of this investigation hardly corresponds to its content: after going satisfactorily into the difference between e.g. the ethics of the North and the 'moral' of a tale the author says nothing whatsoever about the latter—for excellent reasons: the Icelandic sagas proper never do point a moral. That was reserved for the *Biskupa Sögur* with their Christian ethics.

Taking his cue from Konrad Maurer's views on heathen Germanic ethics, as expressed in Vol. II of his *Die Bekehrung des Norwegischen Stammes zum Christentum* (written a hundred years ago, but still authoritative), the author makes a division between the clearly pagan 'Hávamál ethics,' which is taken to reflect the attitude of the rural gentry of Norway-Iceland, on the one hand; and on the other, of the aristocratic ethics of the heroic poems, reflecting the attitude of a courtly sphere. The former are seen in practice in the family sagas, the latter, chiefly in the *Fornaldarsögur* and to some extent also in the family sagas. Accordingly, the body of the treatise is devoted to fairly copious citations of " 'Hávamál ethics' in the Saga" (chap. V) and of " 'Heroic ethics' in the Saga" (chap. VI). As a collection of illustrations the work is useful though it hardly throws any new light on the subject.

Unfortunately, the dichotomy so established is not altogether convincing and, of course, anything but clear cut, which to be sure is not the author's fault: I am afraid that a study of *Sturlunga* would play sad havoc with it. So much is true, however, that the *ideals* of the North are fully expressed and embodied in the Heroic Lays.

The author valiantly tries to be critical in his use of the material and not to put all sagas in one pot; but he is not well informed about present views on primitive religions and sociology. E.g., we may be sure that the 'religion' of the old North was not, as he claims, among important factors determining human conduct. What we have in northern (and, e.g., in Greek) mythology shows, rather the established views as *reflected* by the ac-

tions of the gods. Conduct was guided almost wholly by tribal tradition as to what was thought to be good for the family, the clan, the tribe. At most, ancestor worship could be said to have had a definite influence, as was shown in the works of Emil Birkeli (nowhere referred to).

That the harsh climate had much to do with the ethics of the North is most unlikely. In considering the cardinal principle of obligatory vengeance, we need but think of the vendetta of Corsica and similar customs in Albania, Kentucky, and elsewhere to realize that it is the result chiefly of the lack of an effective central authority.

Most disappointing is the author's treatment of sexual morality and the position of women in the old North, a field in which the testimony of the sagas is unequivocal. There is good reason to think, with Friedrich Kummer, that there was deterioration in this respect, rather than improvement, after the introduction of Christianity.

The author's English, evidently not his mother tongue, is good on the whole, barring some few oddities. It is curious to note that he quotes some sagas from editions dating back to the thirties of the last century, most, from editions of the late nineteenth century, and none, from recent editions. While this in no wise invalidates the point of the quotations, it does make for utter confusion in the spelling. No wonder that a bushelful of length signs and other diacritic marks are missing and that the quotations are chockful of misprints.

Seip, D. A., *Norsk språkhistorie til omkring 1370*. 2. utgave. Aschehoug & Co., Oslo, 1955. Pp. xviii+394.

REVIEWED BY HÅKON HAMRE, *University of California, Berkeley*.

The first edition of Seip's famous history of the Norwegian language was published in 1931. Since it has not been available in bookstores for many years, the need for a new edition has been great. In the interval since the first edition came out, various works on Norwegian and on other Scandinavian languages have appeared—among others a series of significant treatises and books by Seip himself. He has included the new results in his

book so that the second edition is now presented in revised, up-to-date and partly rewritten form. A portion of his own research results has been reported rather briefly by Seip, however. A more complete discussion of these problems is to be found in his *Studier i norsk språkhistorie* (1934), *Nye studier—* (1954), *Omstridte spørsmål i norsk språkhistorie* (1952), and *Gjennom 700 år* (1954). (See Review in *Scandinavian Studies*, Vol. 28, No. 1).

Seip treats the more recent research results and theories about *i*-umlaut and breaking very briefly. He mentions Hesselman's theory on "umlaut-change" (*omljudsväxling*) and Sommerfelt's on "psychic-articulatory strength" together with John Svensson's breaking theory. He refers the reader for more complete exposition of these problems to articles and discussion in various linguistic periodicals.

He has expanded the section on *u*-umlaut a little because of new theories and new material that have appeared since 1931. He establishes (and this is an important result) the fact that so far as "younger" *u*-umlaut goes there is "scarcely any difference in principle between Norwegian dialects, only a difference in degree."

Seip has retained his division of Old Norwegian into six historical periods with an independent grammatical and phonological treatment of each period. The three first periods are retained unchanged, namely "Common Norse up to 600," "The Period of Syncope" and "The Viking Period (600–1050)." But the time limits between "Oldest Old Norwegian" and the classic Old Norwegian in its period of flowering are put at 1150, 50 years earlier than in the first edition. The last period "From Old Norwegian to Middle Norwegian (1300–1370)" is the same as before. This re-establishing of time boundaries between periods 4 and 5 is a decided improvement in the arrangement of the material and offers, among other things, the greater advantage that all literary sources to ON's history now are discussed in the book's last two major sections while the presentation of "Oldest Old Norwegian" and of the earlier periods builds exclusively on pre-literary and indirect sources.

Since *Norsk Språkhistorie* is, otherwise, in its main outline unchanged, no detailed discussion and presentation of this

known and valued book is necessary. Professor Ragnvald Iversen's words in a review of the first edition in *Namn och Bygd*, 1933, are valid for the second edition:

We have in this work received a treasure chest which no student of Scandinavian languages can neglect going to, an armoury where both the veteran and soldier will find something for himself, a capital fund which will yield interest and interest's interest to the gain and pleasure of all of us.

There are a few new details which I cannot accept. P. 155: *heimker* nom. pl. m. (for *heimsker*) on page 69 in the main manuscript of *Konungs Skuggsjá* cannot be used as an example that "the suffix *-sk* stands in danger of breaking down before case-endings . . . ." There is no other reasonable explanation than that this is a *lapsus calami*. The word is used repeatedly on the same sheet in the manuscript in the forms *heimska* (3 times), *heimskr* (2 times), and *heimski* (1 time) and on the next sheet in the gen. pl. *heimskra*. Seip cannot produce parallel examples of the disappearance of "s" in the suffix "*sk*," and the later development of the language also speaks decidedly against it. That "*k*" disappears in this suffix before endings which begin with consonants is usual and phonetically easy to explain. Seip has many examples of this, but this does not support his assertion that *heimker* shows the disappearance of "s."

P. 179: transition *ðð > dd* is explained by Seip thus: "The sound "ð" could not be lengthened and it must then be differentiated to the nearest dental which could be lengthened." This statement is not phonetically tenable. The long or geminated "ð" is well known in modern Icelandic in contractions, as for example [*meðði*] for *með því*, [*sjeðða*] for *séð þá*, etc. Seip himself cites (page 178) from the oldest MSS "*viðða* for *við þá* without transition to *dd*," a form which certainly covers a pronunciation with long (geminated) "ð."

P. 180: Under differentiation *mn > fn* Seip says that "The transitional stage with inserted "f" is found in many writings, thusly, *namfne*, and with loss of "n": *namfs*, without "m": *nafne*. . . ." The forms with inserted "f" in all probability do not represent pronunciation forms but an attempt to render a bilabial spirant which has been the transitional stage between "m" and "v" ("ð") in the development *mn > vn* (*ðn*).

P. 185: "s is inserted before the suffix *-ligr*, *-legr* when the consonant in the basic word stands in danger of disappearing or being assimilated with *l*." Among his examples, Seip names *heimsligr* corrected from *heimlligr* in the main manuscript of *Konungs Skuggsjá*, page 83. Seip makes a mistake here. This reference in *Konungs Skuggsjá* shows clearly that it is the adjective *heimskligr* we have here; it is occasionally written *heimsligr* both in Norwegian and Icelandic manuscripts. (A later manuscript has the form *heimskligr* in this place.) On page 155 Seip has the correct explanation for the form *heimslega*, namely that it is a derivative of *heimsk(r)* (adj.) with loss of "k" before consonants in the derivative ending. On page 300, Seip states that "k" is inserted in *heimsklegga* (adj.) in *Stjórn B* (Unger's edition, page 298)." He has evidently forgotten his own explanation of the word on page 155!

P. 300: *huarsdaglega* has inserted *s* between *r* and *d*, Seip says, in order to prevent assimilation. This is scarcely correct. The form *huarsdaglega* is certainly to be connected with the usual form *hversdagsleg* (*-lega*) which Seip does not mention. In Icelandic the latter form is the most usual. Compare also Nynorsk *kvardagsleg*. There can hardly be said to be any special danger of assimilation of *rd* in compounds of this type—especially not in Icelandic. *s* in the compound joints must be interpreted as a genitive ending in all the named cases. Seip maintains on page 185 that *-s* in the joint in compounds with *-legr* (*-lega*) is not a genitive ending but an inserted consonant hindering assimilation. The best explanation in this case would be the analogical effect from *hversdags* (adv.) and the numerous compounds with the first component *hversdags-* (for example, *-búningr*, *-fólkr*, *-klæði*).

P. 306: The ending *-ar* in the first component of the word *lánardröttinn* has assuredly not, as Seip says, replaced the regular *-s* genitive "because *n* would be dropped in the combination *ns* and the compound would be separated from the basic word." The disappearance of *n* (assimilation) in such compounds is found only sporadically and locally in Scandinavian, but compounds with preserved *ns* are very numerous (compare *lánsfé*, *n.*). The form *lánardröttinn* is the only existing form and fairly

common not only in Old Norwegian and Icelandic but also in Swedish (*lanar-*, *lanärdrolen*, and also *lönärdrolen* through contamination with *lön*, f.). More likely than Seip's theory is the explanation that *-ar* is not a "false" genitive ending but shows that the word *län* (an old *-es*, *-os* stem) has had feminine gender besides the neuter form, and has probably been declined as an *i*-stem. The word had feminine gender in OE., *læn*, f.; compare also Dutch *lehn*, f. (also neuter).

A decided improvement over the first edition is that many of the misprints have disappeared. There are still many misprints in the second edition, but most of them are of minor significance. I shall here only mention some incorrect cross references. P. viii, l. 14: for "347" read "341." P. ix, l. 15 from the bottom: for "*Distongforenkling* 47" read "*Distongforenkling* 48." P. xiii, left column l. 28: for "s. 88" read "s. 89," same l. 35: for "s. 89" read "s. 91." P. xiv, right column l. 26: for "s. 90" read "s. 91," same l. 42: for "s. 88" read "s. 89," same p. left column l. 25 and l. 26: for "s. 90" read "s. 92" both places. P. xvi, right column l. 13 and l. 21: for "s. 89" read "s. 91" both places. P. 284, l. 5 from the bottom: for "29 h." read "20 h."

Dunlap, A. R., *Dutch and Swedish Place-Names in Delaware*.

Published for The Institute of Delaware History and Culture by University of Delaware Press, Newark, Delaware, 1956. Pp. 66.

REVIEWED BY GÖSTA FRANZEN, *University of Chicago*.

In the early spring of 1638 two Swedish vessels, the *Calmare Nyckel* and *Fågel Grip*, reached the mouth of the Delaware with a group of Swedish and Finnish colonists who landed where Wilmington is located today. There they built a stockade which was named Fort Christina in honor of the Swedish Queen, bought land from the Indians and settled down to farming.

Under the leadership of the able governor Johan Printz the colony grew into a thriving little community. But the dream about a "New Sweden" in America never came true. Disputes soon arose between the Swedes and the Dutch about ownership and trading rights, with the result that the Dutch annexed the

colony in 1655. The Dutch rule, however, was of short duration: In 1664 they had to yield control of the area to the English.

In terms of political control the period of Swedish and Dutch dominance, thus, was brief; yet, the cultural influence of the first two colonizing nationalities was far from insignificant. They adhered to their languages and customs for a long time; they founded schools and built churches, some of which still remain. Other monuments, reminding us of the first settlers, are a number of Dutch and Swedish geographical names, applied to rivers, islands, capes, etc.

The aim of the present work by A. R. Dunlap, *Dutch and Swedish Place-Names in Delaware*, has been to gather some of this material, trace the origin of the names and to demonstrate how they contribute to our knowledge of the history of the area. Most of the names do not present any serious etymological problems, and the author has—as far as the Swedish material is concerned—been fortunate to be able to make use of the information given by Amandus Johnson in his monumental work *The Swedish Settlements on the Delaware* and his edition of Peter Lindström's *Geographica Americæ*.

Some mistakes might be pointed out. P. 50, we find the name *Rödhleers Onu*. The last element is not as the author assumes "an unusual form of the Swedish word for island, namely, *ö*." Lindström's map—from which the form is taken—has the form *Öna* (the two dots for the *ö* are hidden in the margin), which is a common definite form in Swedish dialects. *Slangen Borgh*, p. 51, the name of a Dutch battery, is translated as "snake burg." This interpretation is hardly correct. Since the name refers to a battery, it is more likely to contain Dutch *slang*, MLG *slange*, which was the term for a gun of a certain type. *Christina Hambn* and *Christina Hambns Stadh* should not have been listed as separate entries. The reference to the origin of the name and the projected town should have been given as Johnson, *Swedish Settlements*, p. 521 f. (not p. 633, n. 8). A better reference form for *Sydo Landet* (p. 55) would have been *Sido* (or *Sijdo*) (old genitive of Swed. *sida*), since *Syd-* leads to the association with the Swedish word for 'south.'—On the whole, it might have been preferable to use normalized reference forms. *Drufwe Udden* (p. 26) should



have been chosen instead of "Drufwer Udden" where *r* is due to a mistake by the cartographer. The meaning of *Träde Udden* (p. 56) is assumed to be "the fallow point." It is rather "the wooded point." For *Cuypers Ejlent* (p. 25) there should have been a reference to Israel Acrelius, who gives the form *Kyperölandet* and informs us that the island was "så kallad af en [svensk] Kypare eller Tunnbindare, som här bodde med twänne Holländare och bygde tunnor, träkärel, samt små båtar" (*op. cit.*, p. 64). Among minor errors is the reference to "Upsala Universitetets Bibliothek"; the correct Swedish name for this institution is *Uppsala universitetsbibliotek*.

It should finally be mentioned that this study does not include the whole Dutch and Swedish name material from the area, since the author has excluded what he calls tentative names as well as certain other groups. In a yet unpublished list I have about twice as many Swedish names, and the fact that they did not survive does not make them less interesting. For a full picture of the naming system we have to wait for another treatment which the author informs us that he has projected.

Dal, Erik. *Nordisk folkeviseforskning siden 1800. Omrids af tekst- og melodistudiets historie og problemer især i Danmark*. J. H. Schultz Forlag, Copenhagen, 1956.

REVIEWED BY AAGE KABELL, *Vedbæk, Denmark*.

Erik Dal, librarian of The Royal Library at Copenhagen, has written a weighty volume on the study of folksong in Scandinavia since 1800, i.e. a detailed survey of books and articles on the old Scandinavian ballads, those splendid songs of the Middle Ages, when there really was a Scandinavian literature.

A selective bibliography, valuable in its restriction, precedes a series of chapters on the principal writers, composers, and editors to whom this field of study is specially indebted: Rasmus Nyerup, who in the age of Romanticism made the old ballads accessible to a wide public; Svend Grundtvig, who founded the enormous collection of *Danmarks gamle Folkeviser*, which, still in progress, has been the model of foreign editions like that by F. J. Child and the basis of all further studies; Evald Tang Kris-



tensen, school-teacher and indefatigable collector of folk-lore, who enriched the hoard of songs with thousands of texts taken down from oral tradition in remote parts of Jutland; Johs Steenstrup, Axel Olrik, Ernst v. d. Recke, Sofus Larsen, Grüner-Nielsen, Ernst Frandsen, and many others throughout the whole of Scandinavia.

Another series of chapters deals with main problems in the study of ballads, as they have been treated by various scholars: difficulties of taking down the spoken word; uncertainties in the written tradition (which is practically always several hundred years younger than the poems); the uncertain origin of these poems in Scandinavia or somewhere beyond the Rhine in the time of the Crusades; their esthetic grouping and structure; and the wandering of balladry over all Europe. In these matters, about which anybody may maintain anything, and about which writers and composers have been provoked to gross personal charges, Mr. Dal gives solid, dependable, and well-balanced exposition, supplying myriads of known and unknown facts. The study of folk-song becomes a mirror of changing modes and literary taste. From the middle of the nineteenth to the middle of the twentieth century public interest in this refined poetry has steadily declined, but has been counterbalanced by the expanded techniques of literary research. Still, progress in the field is mainly dependent on the unselfish efforts of individual idealists, who unite a sense of music with a sense of literature. Mr. Dal's book gives us the assurance that we still have one Danish scholar competent to study the folk song in general, and to continue editing *Danmarks gamle Folkeviser*. A detailed plan for the completion of this huge work has recently appeared in the periodical *Danske Studier*, of which the same untiring librarian is an editor.

From a typographical point of view, the whole book at once makes a favorable impression, and the contents do not belie its appearance. The treatise has been compounded of two prize-essays, which some years ago brought their author gold medals from both Danish universities. Scholars in Copenhagen, Oslo, Uppsala, Stockholm, Åbo, and Berkeley have recommended the publication of the work, which subsequently was printed by a Danish foundation *ad usus publicos*.

As an indispensable work of reference, Mr. Dal's book can be strongly recommended to everyone who has an interest in Scandinavian music and literature, and to everyone who has a special interest in the intricate relationship of English and Scandinavian ballads. There is an extensive English Summary, translated by Else Fausbøll, Ph.D., and an excellent index of names and subjects.

*The Diary of Clara Crowninshield. A European Tour with Longfellow 1835-1836.* Edited by Andrew Hilen. University of Washington Press, Seattle, 1956. Pp. 304. Price, \$5.00.

REVIEWED BY RICHARD B. VOWLES, *University of Florida.*

In 1835 Henry Wadsworth Longfellow embarked on his second European tour, with the assurance that the linguistic profit of the enterprise would, in effect, guarantee him the chair of Modern Foreign Languages at Harvard. He took with him two extra young ladies, partly to divert his ailing wife Mary while he engaged in intellectual pursuits, and partly to augment the finances of the journey. After their Stockholm visit, the Swedish novelist G. H. Mellin wrote his friend Nicander:

Thank you for the acquaintanceship with Longfellow! He was an exceedingly agreeable young man . . . He had, as he has no doubt already written you, a couple of young ladies with him, of whom one was a pleasant little thing, not exactly beautiful but with an expression of kindness that was very pleasing. The other, who owned a half million dollars, was a large Juno-like figure with a beautiful face and a fine skin. Her complexion was as white as a slice of fresh, boiled ham. Neither could speak a word of anything but English until they obtained a French teacher here. Mrs. Longfellow, who was pregnant, was the most beautiful and the most agreeable of all three of Longfellow's ladies.

In this *entourage à quatre* the lady of substance and meaty complexion was Mary Goddard, daughter of a Boston merchant, and the one of kindly aspect was Clara Crowninshield, illegitimate daughter of George Crowninshield, a pioneering and eccentric sea captain who was known, among other things, for having built the yacht *Cleopatra's Barge* for \$50,000, which he later sold to King Kamehameha II of Hawaii at a thumping profit. While a good deal less colorful than her father, Miss Crowninshield was, we are assured, "an interesting person in her own

right," though she never entirely got over the irregular circumstances of her birth. Thanks to the solicitude of friends, she had the best of boarding school educations, and it is not surprising, therefore, that she chronicled this European adventure in four notebooks, quite without literary pretence or intent of publication. Professor Andrew Hilen, now engaged in the much larger task of editing Longfellow's letters, has taken time to prepare this judicious and admirably edited selection from the hitherto unpublished journals.

En route to Stockholm, the party spent a month in London where Thomas Carlyle, Clara's only distinguished English acquaintance, remarked of the Swedish summer: "I have been told it is the most beautiful on our planet." Certainly Clara's expectations were high, but Scandinavia was, as it happened, a drab experience for her and in a measure for the whole party. The legendary gaiety now associated with Copenhagen was quite missing. "You hear no bustle and see nothing going on. The grass even shoots up among the pavements; it looks like a city of the dead. We shall be glad not to return to it if we can help it." But they did return in September to find it somewhat more attractive, and then Clara particularly remarks on the taste and neatness of dress among the Danes.

The impoverished Stockholm of 1835 was hardly a tourist paradise. Furthermore, the absence of the literati during the summer months and the persistent rains no doubt persuaded Clara to write on their third day in Stockholm: "We are one and all disappointed in Sweden. . . . I have seen nothing as yet to induce a traveller to take the trouble to come here." She later admired Upsala and the "fine location" of Göteborg, but her only memorable impression of Stockholm, indeed the most memorable experience of all her European travels, was the burning of Riddarholm Church which she describes quite graphically. Her rare comments on the people are naive: "The poorer class of Swedes are such an indolent race! They are content to live as their fathers did before them. You see no improvement as you drive thro' their villages. . . . They do not look like the thriving Yankee villages where every father labors to lift his sons a little above himself." Her New England temperament is always as-

sertive. Of the manner of planting flowers in cemeteries she remarks: "Nothing looks so well as green sod over a grave." Returning from a Bellman festival in Skansen she observes in her diary: "It is a scandal upon the people that they should celebrate in this way the memory of a drunkard."

Miss Crowninshield's most engaging trait is, I suppose, her honesty. "I am not worth a cent at describing anything," she remarks after a visit to Christiansborg in Copenhagen. And elsewhere "My memory . . . is no longer capable of receiving any new, permanent impressions." "My senses are all dull." "Mr. Longfellow read some passages today from his journal. Oh, that I could feel as much complacency in regarding anything that I had produced! But there is no one thing that I have a talent for. I have just power eno' to see my own deficiencies." This last observation perhaps sheds less light on the lady traveler than it does on her cicerone.

Miss Crowninshield's account is chiefly useful for the portrait it affords of Longfellow. While the poet is usually a shadowy presence arranging quarters, ordering tickets, and executing the technicalities of travel, occasional illuminations contribute to our knowledge, especially when the journals are read as a complement to Longfellow's own travel log, which has, by the way, not yet been published in its entirety. The detailed account of Mary Longfellow's death in Rotterdam is valuable; indeed, the very plainness of Clara's style accentuates the tragedy.

When they finally wintered in Heidelberg, the party had been reduced to two, Mary Goddard having left in September. There they spent some time with William Cullen Bryant, "tall and thin with a pale, furrowed countenance," and Mrs. Bryant, of "very peculiar eye." And yet Clara was lonely and all too aware of the "leafless desert of her mind" (as she says, quoting Byron's *The Giaour*). One guesses that she briefly hoped for some intimacy with Longfellow. For the first time she calls him by his first name, but soon she has to admit that her situation "would be the same if he were not here. . . ." Though later correspondence suggests some intimacy, the diary gives no real insight into this or much of anything else beneath the surface. Clara was a nice girl, and all that, but she has written a pretty insipid chronicle.

Johnson, Mrs. Jakobina. *Kertaljós: Ljóðasafn* (original poems in Icelandic). Útgefandi: Leiftur H. F., Reykjavík, 1956. Pp. xxvii, plus 164. Three illustrations. Price \$3.50.

REVIEWED BY LOFTUR BJARNASON, *Hartnell College*.

To those acquainted with modern Icelandic literature, and especially with that produced in the western hemisphere, Mrs. Jakobina Johnson needs no introduction. For a quarter of a century or more she has interpreted Icelandic literature and culture to the English-speaking peoples. Few have translated so much from the Icelandic, and none have evidenced such talent or shown such skill in translating Icelandic poetry.

In 1889, at the age of five, Jakobina left Iceland with her father and mother. Both parents were from South-Thingeyjar district, an area which has long been prolific in producing poets and intellectual leaders. Her father, a gifted poet himself, was known as Sigurbjörn frá Fótaskinni. Poetic talent existed on her mother's side also, but it was from her father that Jakobina received the careful training in Icelandic versification that is so apparent in her poetry.

The family settled in the Argyle district southwest of Winnipeg. Here Icelandic was spoken as in the homeland, and a vigorous intellectual life was carried on in the true Icelandic tradition. English she learned as she went to school, and soon she was equally at home in either language. She prepared herself as a teacher, taught for a while, and in 1904 she married Isaak Johnson. In 1908 they moved to Seattle, where Jakobina has lived since. For years she had little time to develop her art: the management of a large home and the care of seven children made heavy demands upon her time. None the less, she composed occasionally, borrowing time after the children had been put to bed and before they arose in the morning. She felt she could not publish anything until it had been polished to perfection. She was past thirty, therefore, before she began to send her poetic efforts to Canadian and American journals. Some of this early poetry was original; much of it was translated. Jonas Hallgrímsson's lovely "Nú er vetur úr bæ" and "Stóð ég út' í tunglsljósi" were two of the first gems of Icelandic to be translated and published by Jakobina. Since then she has enriched English litera-

ture by a flood of poems, plays, and other literary works from the Icelandic and has added to Icelandic literature three volumes of exquisite poetry: *Kertaljós* (Candlelight), 1939; *Sá ég svani* (I Saw a Swan), 1942; and *Kertaljós*, 1956, comprising all the poems of the two earlier books, plus many new ones.

In addition to her literary production, Mrs. Johnson has delivered hundreds of lectures on Icelandic literature and culture. The Icelandic government so honored her activities in cementing the cultural relations between the old world and the new that in 1933 (on her fiftieth birthday) it bestowed upon her the Knight's Cross of the Order of the Falcon—the greatest possible recognition of merit.

In the purest Icelandic and with the most delicate sensitivity Jakobina has expressed herself lyrically in *Kertaljós* on almost every feeling possible—from mother love ("Gestur i vöggu" or "Jú, ég hef áður unnað") to Icelandic superstitions ("Illagil" or "Með álfum hét hún sólrún"), from admiration of the ancient settlers of Iceland ("Fornmenn" or "Leifur heppni") to an imaginary conversation with a sparrow ("Spörfuglinn"). Moreover, she has sent to her native land intimate glimpses of her adopted country: her home and her garden ("Mót Árdegi"), her Camellia tree ("Þú ert fegursta tréð"), different views of Mount Rainier from her home on Sunset Hill in Seattle ("Suður yfir haeðir"), and many others. One can open the book anywhere and be enchanted with the delicacy of touch, with the sensitivity of feeling, and with the purity of the diction.

Leach, Henry Goddard. *My Last Seventy Years*. Bookman Associates, New York, 1956. Pp. 232. Price, \$4.

REVIEWED BY JAKOBINA JOHNSON, *Seattle*.

This is an invigorating book. The plan and the style of writing have a scintillating quality. You turn the last page hoping there is perhaps one more chapter, for the hours have simply "glinted by."

Dr. Leach, Honorary President of the American-Scandinavian Foundation and consulting editor of the *American Scandinavian Review*, needs no introduction here. His autobiography is a

skillful digest of the events, undertakings, and experiences that have made his "last seventy years" intensely and vitally interesting as well as purposeful. It radiates his enthusiasm for life and its adventures. It vibrates with his quest for its values, as he studies the pattern for daily living of peoples with a culture other than our own.

This quest led the young Princeton and Harvard man to a specialization in the history and the culture of the Scandinavian nations. It meant years of study, research, writing, travel and making personal contacts. His devotion of a lifetime has been the promotion of understanding and co-operation on a cultural basis between America and the northlands—working through the American-Scandinavian Foundation as an executive officer for forty years.

As editor of the *Forum-and-Century* magazine for twenty years—between the two world wars—and also as a lecturer at colleges and universities across the country, he became thoroughly familiar with the American scene—its trends and problems, as well as its leading personalities. He was equally at home in politics as in literature and in art. Therefore this book of 232 pages is packed with important information from the two fields of activity of its author—America and Scandinavia. The veteran lecturer never forgets, either, that an American audience appreciates versatility and a touch of humor. It is all there.



## BOOKS RECEIVED

Stellan Ahlström's *Strindbergs erövring av Paris*, Almqvist & Wiksell, Stockholm, 1956.—Harald Beyer's *A History of Norwegian Literature*, New York University Press for the American-Scandinavian Foundation, New York, 1956.—Harold H. Borland's *Nietzsche's Influence on Swedish Literature with Special Reference to Strindberg*, Ola Hansson, Heidenstam and Fröding, Wettergren & Kerber, Gothenburg, 1956.—Elias Bredsdorff's *Hans Andersen and Charles Dickens: A Friendship and Its Dissolution*, Rosenskilde og Bagger, Copenhagen, 1956.—Erik Dal's *Nordisk folkeviseforskning siden 1800*, Schultz, Copenhagen, 1956.—*The Diary of Clara Crowninshield. A European Tour with Longfellow*, University of Washington Press, Seattle, 1956.—A. R. Dunlap's *Dutch and Swedish Place-Names in Delaware*, University of Delaware Press, Newark, 1956.—G. M. Gathorne-Hardy's *A Royal Impostor: King Sverre of Norway*, Oxford University Press, New York, 1956.—Lars Gustafsson's *Virtus politica: Politisk etik och nationellt svärmeri i den tidigare stormaktstidens litteratur*, Almqvist & Wiksell, Stockholm, 1956.—*Gustav Adolf* by August Strindberg, University of Washington Press, Seattle, and the American-Scandinavian Foundation, New York, 1957.—*The Last of the Knights, The Regent, Earl Birger of Bjälbo* by August Strindberg, University of Washington Press, Seattle, 1956.—*Legendarisk Olavssaga*, Selskapet til utgivelse av gamle norske håndskrifter, Oslo, 1956.—Ronda Rivers' *Heaven in My Heart*, Vantage Press, New York, 1956.—Douglas V. Verney's *Parliamentary Reform in Sweden 1866-1921*, Oxford University Press, New York, 1957.

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To a student of literary loans Professor Benson's research seems as exciting as a detective story. Small wonder that he has won degrees of doctor of philosophy not only from Columbia but also from the Swedish University of Lund!

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